

COATS AT A CLIMAX

New Note of Richness in the Evening Wraps.

BROCADES TO THE FRONT

More Picturesqueness Added to Woman's Wardrobe.

More in Importance of the Coat to Be Worn Over the Evening Frock—Heavier Materials Added This Year to the Gauzy Fabrics Used Last Season—Models From Paris That Arouse Feminine Enthusiasm—New Modes of Trimming With Furs—Other Coats of Less Substantial Stuff, but Equally Lovely—Shawl Drapery Effects Obtained With Lace—Charming Details.

If there is anything lovelier than the modish evening frock this fall, that thing is the modish evening coat to be worn over the frock.

For the last ten or fifteen years the evening coat has been gradually earning



OLIVE SATIN AND GOLD.

a more and more important place in the feminine wardrobe. Not only has the number of women possessing regulation evening coats increased by great leaps and bounds but the quality and character of these coats have improved amazingly. The average woman now counts as essential a pretentious evening wrap such as was the exception fifteen years ago, while as for the exceptionally chic evening



BLACK SATIN.

wrap to-day it is a most extravagant and luxurious garment whose price is appalling to the shopper of limited means.

It would be hard to improve upon the sheer and delicate creations of chiffon lace, embroidery, &c., which have been shown among the evening coats of the last few seasons. Other things of the same class we may have, varying in detail and line, each exquisite in its own way, but hardly surpassing some of the successes of last year. A new type of evening coat has come in this fall and its advent



PINK SATIN.

will add to evening toilet a new picturesqueness and beauty.

These new coats are a natural outcome of the new note in fashionable materials, a note of richness, of subdued gorgeousness which does not yet detract from the cult of the soft and supple. Both manufacturers and dressmakers are pushing forward rich brocades, heavier silks, velvets. All of the gauzy shimmering fabrics, the clinging lightweight



A WHITE SATIN GOWN EMBROIDERED WITH GOLD AND A QUAIN FROCK OF PINK SATIN AND SILVER LACE.

silken stuffs are retained, but side by side with them are shown wonderful brocades in satin, crepe, velvet, rich moirés, failles, grograins.

All of these are light and supple to a degree that would amaze the old time beauties who knew these fabrics in their earlier incarnation. There was a day when the fact that a brocade or grograin would stand alone was counted unto it for surpassing virtue. Now the brocade or grograin or velvet that



BLUE VELVET.

would not collapse into the limpest of heaps on the slightest provocation is quite outside the pale of fashion.

And yet these materials are of necessity heavier than the crêpes and silk cashmeres and Liberty satins to which women have devoted themselves during the last few years, and just how far this tendency toward greater richness and body in fashionable materials will go is one of the problems now interesting students of the modes and worrying more than a little those hardy gamblers the manufacturers, who are already at work over next year's output, and though they gather all fashion straws, reason, calculate, must in the end merely hazard shrewd guesses at the turn which fickle feminine fancy will take.

Just at the moment women appear to be accepting the various forms of rich brocade with enthusiasm. To be sure they eye the rich visiting gowns and afternoon gowns of one tone satin and

velvet, crepe and velvet, chiffon and velvet brocades with some hesitation and are not quite sure whether they like the models made up in these brocades combined with plain materials, but when it comes to evening gowns the approval is more sure, and in the sphere of evening coats the brocades are meeting with unqualified approval.

All of the famous French houses have sent out models of such coats and each seems lovelier than the other, though occasionally there is an objectionable bulkiness in a model or a trifle too much elaboration in connection with the already elaborate material. A rich velvet and satin brocade may be supple enough to admit of graceful draping, but elaboration of detail adds nothing to its beauty and would far better be reserved for the plain surface silken materials.

A superb coat shown by one of the most exclusive Fifth avenue importers, while winning Oh's and Ah's by its richness and its beautiful coloring, is open to this objection of overelaboration.



BLACK AND GOLD.

It is of satin and velvet brocade, the finest and softest of velvet design on the supplest and lightest of satin grounds and is in one tone, a beautiful shade of the greenish blue which is something more subtle than the frank peacock shades, and for which no two authorities seem to have the same name.

The long coat is slightly draped over the sleeves, which are merely wide draped openings, and all of its borders

are edged with skunk fur. The lining is a loose affair of fine gold tissue with frills of gold lace facing the fronts of the coat and showing a very little around the armholes or sleeve openings, and there is a hood lined with the tissue and frilled round the edges with the sobweby gold lace.

A regal garment it is, such a thing as you think of in connection with the belles of the French court in the days of the Du Barry and Montespan and Pompadour; yet there was really more beauty of line to a Dréouil model of similar material in a wonderful shade of soft dull gold, falling in long clinging lines in the back, drawn across the front to fasten on the left shoulder with a stunning jeweled clasp and falling in soft slightly draped folds from that shoulder. It was lined with a creamy satin, over which ran Pompadour wreaths and garlands in dull

gold, and a band of skunk bordered the coat and formed a high, close collar.

Skunk is greatly used both for coat trimming and frock trimming this season and its dark tone sets off admirably the rich yet subdued colorings which are so much the mode. A long haired fur which wears well is more effective for borders and narrow line trimming than a short haired pet, and skunk really meets the fashionable need more satisfactorily than any other fur.

The expensive furs, such as chinchilla, ermine, mink, sable, &c., are of course exquisite where they are appropriate, but they send the price of a garment soaring above the reach of the ordinary woman of fashion, and then, quite aside from the matter of price, they cannot give certain much admired effects which can be achieved with skunk. The Parisian makers are using bear, too, for trim-

ming bands and borders, but it is stiffer and harsher than skunk.

It has found much favor with the French coat designers, and though the fur itself is not really beautiful in quality its soft dull gray shading lends itself to refined and beautiful color schemes and the fur is very effectively used.

One of the loveliest coats we have seen so far was taken out of the case the other day in a Fifth avenue shop and sent even the haughty and indifferent saleswomen into raptures; but it is difficult to describe it in a way that will give any conception of its charm. The material was some sort of crepe with velvet embossed design of wandering flowers and tendrils, but the velvet had a dull soft finish instead of the usual lustre, and the crepe ground was lustreless. The material was of marvellous suppleness, the velvet scarcely adding at all to the featherweight of the crepe, and the color was a silvery grayish blue of indescribable softness, not in the least cold or steely, but cloudily subdued.

The coat, draped a little on the shoulders and arms, fell in a rounded shawl-like drapery quite to the ground, and the fronts fell straight and were shorter.

A lining of silvery gray chiffon was supplemented by facings of chiffon frills edged by narrow silver lace and caught here and there by tiny rosebuds of silver gauze, but this showed only when the fronts were thrown back. A stole collar with long wide ends bordering the coat fronts was of the gray Australian opossum resembling chinchilla.

Another cloak in the same material and shape had self-collar embroidery across shoulders, sleeve tops and chest and borders of the embroidery down the front instead of the fur.

The brocades do not have things all their own way in the province of the evening coat, satins, crêpes, silk cashmeres, chiffon gauze, broadcloth failles and moirés, all doing their share toward making the assortment beautiful. There are many cape effects, some of them exceedingly practical affairs in black or in color dark enough to stand much wear without showing soil and brightened by linings and embroideries or other trimming.

A very smart French cape in silk black satin, for example, was long and ample and was lined throughout with the popular if hardly beautiful line green.

The cape fastened on the left shoulder with superb ornaments of cut jet and when fastened showed only a two inch band of the green around the collarless neck and down the overlapping front, but when unbuttoned the fronts fell back, showing soft pointed lapels faced with green and embroidered in green and gold.

Another stunning cape was in rose liberty embroidered in jet, a fine design of palm branches running over the upper part of the cape, back shoulders and chest, while from the waist line down, the satin fell in plain rippling folds. Big jet buttons fastened the fronts.

There are lovely models in intricately draped chiffons, nets and other gauzy stuffs trimmed in heavy embroideries or in fur or in both; and while these are less substantial than the blocks of firmer stuffs, they are extraordinarily picturesque and graceful. A cloak in fine bronze net or gauze trimmed in skunk was a delightful model but should be seen to be appreciated, for it is hopeless to attempt description of difficult drapery arrangements.

One type of drapery developed by the French designers shows fullness from the shoulders, held at the waist line by knots of satin or by jeweled ornaments and so arranged below that the drapery falls in pannier fashion, the curving folds, however, beginning only well below the hip curve and falling limply and softly so that they give more of the old time pannier bouffancy.

A clever wrap designed by a New York artist is a long loose coat which is reversible. It is of some rather striking light color, such as rose or gold or chrysoprase, lined throughout with black and has huge soft pointed revers, weighted by big black tassels. When the colored side is worn outward the big revers and front facings show in black, but when a darker

coat is desired one simply turns this gay coat inside out, and there is a black satin coat of smart cut, with facing, lining and collar of becoming color.

Chiffon coats in which lovely color harmonies are obtained by using several veillages of the chiffon in different colors are not a new idea, but there are beautiful new models wrought out along this line. One good one is in brown taupe, the smoky gray brown which has been a favorite for several seasons and which is taupe gray or taupe brown, according as the gray or the brown predominates in the mixture.

This taupe chiffon is laid over a soft, dull blue chiffon which harmonizes exquisitely with it, and the whole is draped over the softest of taupe crepe charmaux. Embroideries on self tone and a very little dull gold or the taupe chiffon form the trimming, and there are a neck finish and big embroidered buttons of taupe velvet.

A model slightly similar was in nut-berry, gray and dull silver, with narrow bordering lines of Australian opossum.

Many cloth coats and capes in light and neutral tones are offered among the evening wraps and are smartened with embroidery, fur or braiding, but the silk coats and capes are in the majority, and even the lightest of them is made cozy warm by padding of eiderdown across the chest, shoulders and back.

Chantilly lace forms the major part of some beautiful evening cloaks, and wonderful things are done with both this lace and the Spanish in the shawl drapery effects which are a Parisian fad of the moment. Crêpe, chiffon, embroidered net, all the soft pliable materials are draped on these same shawl lines, and astonishingly deep and intricately knotted silk fringes are used for trimming. Even fur is fashioned into shawl shaped mantillas, with accompanying big muffs and long pointed fronts.

Rich moirés in changeable coloring and of surprising softness are made up into handsome and durable evening coats, the most effective being trimmed in fur, and the same is true of the soft rich failles, though there are beautiful models in both materials, with embroidery trimming in place of fur.

Two or more materials are combined in many of the most successful models, a soft faille or satin, for example, being combined with a rich brocade in the same color and gold and given a lining of gold color; but these combinations of plain and brocade are difficult to handle both in cloaks and in costumes, and only the genuine artist would better attempt it.

A charming detail seen on some of the French evening coats made with collarless necks, or with collars turning away from the throat is a long rather narrow scarf of chiffon net or gauze in the color of the coat or its trimming and lining delicately embroidered in gold or crystal or silver or jet and finished with fringe to match the embroidery. This is attached to one side of the coat at the top of the right front and may be swathed several times around the throat and left to fall over the coat in front.

THE CURFEW AT CHERTSEY.

Romantic Association of a Surrey Village With the Sundown Bell.

From the Westminster Gazette.

At sundown the little Surrey village of Chertsey will echo to the tolling of the curfew bell, which, in accordance with ancient custom, is sounded every evening from September 29 to March 25.

It is appropriate that Chertsey should thus maintain the custom, for the village has interesting "curfew" associations. The curfew bell which hung in Chertsey Abbey tolled at the funeral of Henry VI., murdered in the Tower of London and hurried to Chertsey to be buried "without priest, clerk, torch or taper, singing or saying."

The abbey was also the scene of the romantic legend which relates how Blanche Heriot, to save her lover Neville, nephew of Warwick the Kingmaker, condemned to die at sundown, climbed the curfew tower and held the clapper of the great bell. The story always popular locally, attained wide fame when Mr. Clifford Harrison embodied it in his poem "The Legend of Chertsey." Since then visitors' audiences have probably had their fill of it.

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